

BULLETIN OF THE ART INSTITUTE OF CHICAGO

JANUARY NINETEEN TWENTY-SEVEN



TÊTE DE FLORE (MADAME DESHAYES). COLOR ENGRAVING BY BONNET AFTER
BOUCHER. GIFT OF MRS. CHARLES NETCHER.

VOLUME XXI

NUMBER 1

A SURVEY OF RECENT ACCESSIONS IN THE PRINT DEPARTMENT

NOTWITHSTANDING the haphazard chronological arrangement of the present retrospective exhibitions of prints, the accessions of recent years seem to arrange themselves in small collections or groups, which have come to be known by the name of the particular benefactor, the fund employed for purchase, by the nationalities or periods of the makers, sometimes even by the type of subject they represent. In reviewing the prints under these various classifications, we may be able to arrive at a just estimate of their relative places in our collections and in the history of print making.

The present exhibition embraces the acquisitions made since the removal of the Print Galleries from the old quarters on the second floor, to Galleries 11 to 19, inclusive, at the north end of the first floor. As a beginning, we may speak of the

twenty-eight lithographs by Daumier and the sixty or more Gavarnis acquired just prior to our installation in our present quarters. Without forgetting the importance of the Howard Mansfield Meryon collection, the Zorns of the DeWolf collection, the Lathrop Whistlers, the Odilon Redons, obtained from Madame Redon, the Palmer Little Masters, the additions through the Fair fund (notably the seventeenth century French portrait engravings) and those of the Stickney bequest—passing these great assets in review, the Daumiers (proof impressions all) and Gavarnis were of indisputable value in building up the collection, because of their influence upon latter-day tendencies. We have placed a few examples of this group in Gallery 12, and therein may be traced the story of the department's recent growth. In connection with the foregoing are exhibited selections from the Albert Roullier Memorial collection, which is constantly being augmented by brilliant examples showing these specific influences, as well as derivatives of the 1830 school and outcroppings and offshoots of modernism. The Roullier collection is worthy of more detailed comment, but here we have space to mention only a first and probably unique proof of Renoir's soft-ground etching, "*La Danse à la Campagne*."

Almost coincident with the above-mentioned additions occurred the gift of prints from the Martin A. Ryerson collection, including several Rembrandts as well as many important prints of the nineteenth century. The well known "*Le Bouvier*" by Claude and Bûhot's "*Westminster Clock*," Miller's "*The Gleaners*," and a Whistler "*Balcony*," have been hung in Gallery 12. Nearby may be seen the Rembrandt "*Oriental Head*" presented by J. W. Morrison.

Attention has already been called to the collection of French engraved portraiture of the seventeenth century, but another superb example of this period and class may be found in Nanteuil's "*Le Tellier*," while his "*Turenne*" (hung in the permanent collection in Gallery 16) and the large



L'ENLEVEMENT NOCTURNE. LINE ENGRAVING
BY NICOLAS PONCE AFTER BAUDOUIN
FRENCH, EIGHTEENTH CENTURY

portrait of Louis XIV were also more recently acquired. "Adrienne Lecouvreur" by Drevet gives one an idea of the quality of our prints which illustrate the highest development of skill in line engraving.

Of an earlier day but also pre-eminent in their chosen field are the Little Masters, Altdorfer, Beham, Binck, Pencz. A portrait by Pencz is a beautiful performance in open line. These and others have been added since the original gift by Mr. and Mrs. Potter Palmer of prints by men closely associated with Dürer or his style. Callot's "Tour de Nesle" and its companion piece may be mentioned here. Although not a Little Master, Callot was represented in the original Palmer gift, and his examples, together with a Collaert shown, are unexcelled specimens. The extreme rarity and value of the "Tarocchi Cards" can be appreciated when we realize that few are owned outside the great museums. Our "E" set is lacking in only three of the entire fifty. The Elements, Sciences, and Virtues are represented as gods and goddesses in these fifteenth century prints, of which ours seem to be exceptionally fine examples, as far as we have been able to compare them with others. Two prints from Canaletto's Venetian series are very fine impressions. These, a purchase from the Fair Fund, bring us to the work of that other Italian, Piranesi, an example of whose prison set typifies the weird imagination of the series.

In an endeavor to round out our collections with examples of different centuries and schools, the acquisition of some seventeenth century Dutch landscape etchings has been accomplished. Several series of Waterloos of more than usual interest and distinction as impressions, have been acquired, and this artist and such others as Neyts, Everdingen, Dusart, Stoop, Ruysdael, Both, and Nalwynx are necessary representatives in the progress of engraving, as illustrated in the print collections.

A few years ago it would have been impossible for us to present any examples of eighteenth century French engraving, either in color or line. The first step to-

ward representation in this school was the purchase of a few line engravings, such as "Le Carquois Epuisé," and several from the second and third sets of "Le Monument du Costume." More recently a number of magnificent impressions of the best known subjects of that epoch have been acquired from abroad. Among these are two of the three sets of "Le Monument du Costume," unreservedly the best commentary on manners, decoration, and costume of the latter half of the eighteenth century. Other titles in this valuable group, "L'Enlèvement Nocturne," "L'Assemblée au Concert" and "L'Assemblée au Salon," "Les Hasards Heureux de l'Escarpolette," "La Petite Toilette," and "Qu'en Dit l'Abbé," bear witness to their importance and significance. Attention may here be drawn to the Fragonard "Bacchanale," one of a set of four, all noteworthy for their rarity as well as for their delicacy and beauty.

Together with these subjects, and complementing them perfectly, we must consider the examples of French color work now



La petite Toilette.

LA PETITE TOILETTE FROM "LE MONUMENT
DU COSTUME," THIRD SERIES
GIFT OF THE PRINT AND DRAWING CLUB



THE HONORABLE FREDERICK SYLVESTER DOUGLAS
LITHOGRAPH BY INGRES, ONE OF FOUR

THE HONORABLE FREDERICK SYLVESTER DOUGLAS,
LITHOGRAPH BY INGRES, ONE OF FOUR
PORTRAITS ON A SHEET

in our possession, unparalleled certainly in this country and in all but the largest museums abroad. A few of these are hung in Gallery 13, and the others are always on view in their proper settings in the rooms of the Decorative Arts Department in Hutchinson Wing. The "Tête de Flore" by Bonnet after Boucher is the finest impression in existence of the very few known examples of this subject. Such freshness of color is unequaled, and one can only marvel at the craftsmanship displayed, when it is considered that probably nine plates were necessary for its accomplishment.

Some fine examples of the eighteenth and nineteenth centuries in stipple, aquatint, and mezzotint are shown. These are beyond cavil as to quality, even though in point of numbers they leave much to be desired, except in the case of the topographical aquatints. In sporting subjects we unfortunately have nothing, and they are now priceless. Only a few of the aquatints are displayed in the present exhibi-

tion, the rest of these as well as of the mezzotints being displayed with the English and American furniture in the Hutchinson Wing.

We have not yet mentioned the bequest of Miss Ethel Wrenn. This was an unprecedented gift, containing the "One Hundred Guilder" print of Rembrandt, "Christ Healing the Sick," of remarkable beauty and tone, one of the finest in the second state. To this were added several landscapes by Rembrandt, a "Jan Lutma" of great value, and many Whistlers, among them an "Embroidered Curtain" and "Riva, No. 2." The Hundred Guilder Rembrandt is hung in the permanent group, but the "Riva, No. 2" is displayed in the exhibition.

In this rapid summing up of the accessions of recent years we must mention the valuable items added through the Albert H. Wolf Fund. Besnard's "Serie de la Femme," of which we show "Le Viol," is derived from this most valuable bequest. The Griggs and Brockhursts also come from this source.

The income from the Print and Drawing Club has enabled us to acquire many otherwise unavailable prints, among which might be mentioned the rare lithographs by Ingres, four portraits printed on a single sheet, made in Rome in 1815; the Clichés-Glace set, an extraordinary diversion in technique by Corot, Millet, Daubigny, and others. The Print and Drawing Club has also made possible the purchase of sixty-five woodcuts by Eric Gill, and examples of lithography from the earliest period of this process down through the 1850's and 60's. The gifts of the Chicago Society of Etchers have greatly assisted the department in building up its examples of contemporary work.

The present survey exhibition indicates how we are filling the gaps in the collection, which, taken piece by piece, is of unrivaled quality.

ACTOR-PRINTS BY SHARAKU

ON OR about January 10 the collection of prints by Tōshūsai Sharaku owned by Mr. Charles H. Chandler of Evanston, will be exhibited in Gallery 18, replacing the prints by Suzuki Harunobu from the Buckingham collection. Mr. Chandler has for several years past made a special effort to get together a representative lot of these rare prints and has succeeded in forming a collection which is notable for the number of choice items that it contains, and also for their fine condition. It includes several that are seldom seen, and of which no impressions have ever before been shown in Chicago.

To all students and admirers of *Ukiyo-e* art the name of Sharaku is well known. By profession he was an actor of the aristocratic *Nō*, a form of dramatic entertainment that differs widely from that furnished by the *kabuki-za*, or popular theater, in which modern dramas are performed. The most striking differences are in the construction of the *Nō* plays and in the extremely slow and stately movements of the performers, with musical accompaniment and chanted recitation by a chorus. What caused Sharaku to take up print designing can only be surmised, but it was probably the strained financial condition that prevailed during the *Kwansei* period (1789-1800) and which may have adversely affected the fortune of the Daimyo in whose service he had been employed. Be that as it may, during 1794 and 1795 he designed more than a hundred portraits of actors of the popular theater, all of which were published by Tsuta-ya Juzaburō. In these he gave, as the Japanese express it, "close-up" views of the faces of the actors, showing clearly how they were "made-up" instead of rendering such details as they appeared when softened by distance. For concentrated force nothing quite equal to them had theretofore been produced, though other large-head portraits by artists of the Katsukawa line had pointed the way that he followed with such distinguished success. It was a success not realized by Sharaku save in a very limited way during his life-

time. By connoisseurs who were his contemporaries the prints were appreciated and treasured, and most of the *Ukiyo-e* artists of that day tried their best to work in his style, but by the public at large the prints were not understood and were considered to lack charm. They were looked upon as too realistic; and as portraits, exaggeration of the truth made them unsatisfactory to devotees of the theater. The resulting unpopularity made it unprofitable to continue their publication, and therefore Juzaburō, who evidently enjoyed them himself, felt obliged to discontinue further issues.

Although the number of these prints that were saved and have come down to our time is not large, it is sufficient to show that those who bought them regarded them as worthy of careful preservation. Today their feeling is shared by a wide public which would doubtless be much wider than it is were opportunities for seeing the prints more frequent. To this it may be added that while some art lovers are repelled by them at first sight, their compelling vigor and masterly execution seldom go unrecognized upon better acquaintance. And visitors to the gallery will have reason to feel grateful to Mr. Chandler for lending the prints for exhibition.

To make the showing more complete, a few prints by Sharaku from the Buckingham and the Gookin collections, which are not duplicated in the Chandler collection, will also be shown. F. W. G.

TWO PANELS ILLUSTRATING
THE LEGEND OF
ST. CHRISTOPHER

AT THIS season of the year grown-ups as well as children give credence to legends, and so may be interested in two story-telling paintings in the loan collection of the Art Institute which have not hitherto been described. These panels are concerned with the giant St. Christopher, he who was called the Christ-Bearer. They date from the latter half of the fifteenth century in Spain; the place, Barcelona, the probable artist, according to



PANEL ILLUSTRATING SCENES FROM LIFE
OF ST. CHRISTOPHER. ATTRIBUTED TO
JAIME HUGUET. SPANISH LOAN COLLECTION

several critics, Jaime Hugueta. Barcelona was the most important center of Spanish painting at that time, and two families were especially active in the art. These were the Huguets and the Vergos. Although the paintings in question bear some resemblance to the known works of Jaime Vergos, the internal evidence in favor of Jaime Hugueta is stronger. The attempted elegance and poise of Hugueta's figures are foreign to those of Vergos, whose compositions are emptier. The two painters are known to have collaborated on the same altarpieces, and there is a similarity in the facial expressions of their types. Vergos, however, became so fond of a gold background, decorated with palm leaves in relief, that this can almost be accepted as

his trademark. There is no such background in these paintings.

Whoever the painter was, it is evident that he had a story to tell, and the two panels herewith illustrated are part of a larger *retablo* dedicated to the legend of St. Christopher. This saint, beloved of children and artists, is said to have lived in the land of Canaan, and was of great size and strength, of which he was justly proud. Circumstances obliged him to become a servant, but he decided that none but the greatest of kings should gain his services. He wandered for many days, as may be seen at the upper right of our first panel, and at last found a monarch who was said to excel all others in power and wealth. He proffered this ruler his services.

One day Offero (which was his name at that time and signified "The Bearer") noticed that the king supposed to be afraid of no one trembled and crossed himself whenever the minstrels mentioned the name of Satan. He admitted his fear of Satan, at which confession Offero took leave to find this greater king. This is the subject of the upper half of the first panel. The king and his lady are seated at table; behind the lady an open window affords a glimpse of two Italianate cypresses; the minstrels are shown in the background, and Offero, with raised cap, is about to depart.

Crossing a great desert Offero saw a fierce being, at the head of an armed legion. This was Satan, who gladly accepted Offero's services. After some time they came to a cross erected by the wayside, whereupon the devil turned in great haste and fear. Then Satan had to admit that he feared the cross because Jesus had died upon it, and fled lest he should be overcome. The upper half of the second panel shows the devil, wearing a gold crown, at the head of his legion of monsters. They are seen turning to the left, while Offero follows the road indicated by the cross, in search of Christ. At length, the legend says, he came to a hermit, pictured in miniature in the upper right hand corner, who taught him and confirmed him in his belief that Jesus was the most powerful King. Offero promptly offered Him his

services, but refused to pray or fast, in order not to lose his great strength. The hermit advised him to find a stream and assist travelers across, so that they would not perish in the strong current.

One day Christ came to Offero in the form of a small child and asked to be carried across the stream. Taking his staff, Offero set out, but immediately the water became turbulent, and the child heavier and heavier. At length, reaching the other side, the bearer learned that he had carried Jesus Himself. As a sign of power and approbation the Child told Offero to fix his staff in the ground, and immediately leaves and clusters of dates grew thereon. The lower part of the first panel shows the miracle of the blossoming staff, surrounded by converts, and in the small group at the right Offero is seen baptizing. He now adopted the name of Christ-Offero (Christ-Bearer) and was thenceforward known as St. Christopher. Christopher traveled to Samos, where a great persecution of Christians was taking place, as indicated in the lower right corner of the second panel. He confessed to being a Christian and allowed himself to be bound and taken before Dagnus, the king of Lycia. Dagnus put him in prison, and by sending beautiful women to him tried to tempt him to sin and idolatry. Christopher was faithful, however, and converted the women to Christianity. He was finally beheaded.

This is the story dealt with in the two panels in the loan collection. The most important episode is, of course, missing. It is unlikely that in picturing the life of St. Christopher, the artist would have omitted the carrying of the Christ Child across the river. There are two possibilities. It is possible that these two panels constitute the wings of a triptych, and that the crossing is the subject of the central panel. This, however, is not highly probable, as the size of the middle panel would of necessity be too large. Such *retablos* are less frequent in Spain than in Italy or the Netherlands. It is more likely that a third panel of equal size existed, or exists, illustrating, like those in the museum, two incidents. When placed next to the



PANEL ILLUSTRATING SCENES FROM LIFE OF ST. CHRISTOPHER. ATTRIBUTED TO JAIME HUGUET. SPANISH LOAN COLLECTION

others, the sequence of the story would demand that the upper half should show the Child being borne across the river, with a corner illustration of Christopher finding Him outside his hut; the lower half of the panel would then show St. Christopher converting the women sent by Dagnus, with a smaller scene showing his execution, or possibly his being led to heaven.

This theory would seem the more likely, inasmuch as the Spanish primitive masters often used large surfaces divided into equal parts, the story proceeding across the top from left to right, and continuing in the same order at the bottom. An interesting illustration of this narrative method is the important fourteenth century Alava *retablo* recently added to the loan collection.

W. A. P.



MARKO MARULIC, CROATIAN POET BY IVAN
MESTROVIC. GIFT OF THE SCULPTOR

MESTROVIC'S GIFT

IVAN MESTROVIC has presented to the Art Institute his statue, in plaster, of Marko Marulic, fifteenth century Croatian poet and humanist. This is the second of Mr. Mestrovic's works to find a permanent home in the museum. His beautiful marble figure, "My Mother," was purchased last spring. The new gift has in common with the earlier piece the strongly national character that distinguishes the greater part of Mestrovic's production.

The heroic statue of the poet Marulic is a recent work and was shown for the first time when Mestrovic's great exhibition was brought to this country in 1924. It represents a return to purely national material. This sculptor has always felt himself near in spirit to the old poets of his country. "My first teacher," he is quoted as saying, "was a blind *guslar* (singer) of the Yugoslav national ballads. Even though the manner of our expression was different, the purpose which moved his song of living words and my song in stone was identical—the glorifying of sorrow that others may bear it with more strength and courage." Heeding thus the voice of his people, Mestrovic early in his career began to embody their history and folklore in sculptured form. The most complete achievement of this period is the model for the Temple of Kosovo, in which is written "the whole history of a nation, its struggles and sufferings and humiliation, and at the same time the symbol of its pride and its source of hope." These Slavic heroes of legend and fact, these brave women of his race—notably the "Widows"—gave way later to subjects of more general significance, Biblical and imaginative. The War brought to the artist a realization of the need for understanding between nations, and his subsequent works were largely of a character dedicated to human rather than racial motives.

In the great figure of the Croatian poet Mestrovic has, however, turned once more to the sources of his national background. Here his "hero" is, as one might expect, not warrior but poet, idealist. Marko Marulic's feet are set wide-apart and firm upon the ground; his roots are of the earth, but from the firm base the tall figure rises with swift aspiration. One feels in this, as in others of Mestrovic's creations, the interlocking of body and spirit, with the final release of spirit. A long cloak envelops the body of the man, its generous, generalized folds giving greater emphasis to the head and the large hands. Propped against his breast, the poet holds the tablet upon which he writes, and his head is turned and bent in concentration upon the

work in hand. The lean jaw, the high forehead, the springing shock of hair seem to symbolize the intellect, the essence of the leader rather than to attempt any reconstruction of the features of the old Croatian.

AN EXHIBITION OF CLASSICAL ART

IT IS very seldom that the Art Institute or any other museum is able to offer an exhibition of the art of Greece or Rome, that is, of first class examples, because for some time there have been stringent laws against the export of such works from Greece and Italy, and one has to wait until, for one cause or another, private collections come on the market or something is excavated in unrestricted territory. A few years ago twenty or thirty examples of merit might come upon the market each year, but now it is very seldom that more than six or seven appear. There were, of course, as many crimes perpetrated in the name of art in ancient times as today, so only a very small proportion of the finds are worthy of the collection of a museum which attempts to maintain high standards.

The exhibition which is now in Gallery 257 contains a comparatively small number of objects, but each one of them is of the highest quality, and not only different periods, but the art of both Greece and Rome are represented. The earliest examples are from the fourth century B.C., the latest, a portrait bust of a Roman general, excavated within the last few months, is of the second century A.D. The most striking example, illustrated, is a full-length bronze figure, probably the portrait of a Greek ruler in Asia Minor in the character of Heracles. It is thought to represent Seleucus IV, who reigned from 187 to 176 B.C. over Syria, Mesopotamia, Babylonia, and nearer Iran. It is a question just how accurate as portraits such representations were, but doubtless the sculptor was a good enough courtier to realize that a certain amount of idealization would not be amiss. This statue, about one-third life size, is of the same type as the great bronze figure of a nude man



GREEK BRONZE, ASIA MINOR, II CENTURY B.C.

leaning on a staff in the Museo Nazionale in Rome. The type is very similar, but the lively, alert pose of the figure in our exhibition is perhaps more attractive. The bronze was doubtless gilded originally, but all traces of the gold have disappeared and a wonderful olive green patina has replaced it. In the liveliness of conception of the pose, the masterly execution, and the charming color, this bronze is easily among the first of its class, and it is a type that is not represented in any American collection.

The other illustration shows one of a pair of marble reliefs which were recovered

recently by divers from the wreck of an ancient ship in the harbor of Salamis. Some fragments of oyster shells still cling to the marble, which, discolored of course, by its long immersion, has nevertheless a very pleasant tone.

Perhaps the most unusual piece is a marble portrait head of a priest of Helios from Alexandria. Like all portrait heads of the time, it was colored, and considerable traces of the color remain. We are so accustomed to thinking of marble sculpture as white, that we do not realize what a blaze of color many Greek statues must have been. It is quite probable that we should not like them as well, in their original state, as we do now when their colors are softened and subdued, or even eliminated by time. There is nothing garish about the coloring of this head, but it gives an excellent idea of what its original condition must have been.

A dancing satyr in bronze of the third century B.C. is small but of great charm when seen from any position. There are a terra cotta head, a terra cotta relief, and several delicately carved models such as were used as copies for workmen in the studios of Egyptian sculptors.

A marble head of Alexander, third century B.C., shows in how masterly a fashion the sculptors of the period allowed the light to play softly over surfaces as delicately modeled as living flesh.

It is hoped that the public and the friends and members of the Institute will take advantage of the opportunity to see this truly remarkable exhibition. Any of the pieces shown would be most welcome additions to the classical collections of the Art Institute, and many of them are of the highest importance.

THE CHILDREN'S MUSEUM

SOME interesting improvements were made in the Children's Museum before the installation of the Christmas exhibition. A large latticed screen behind the fountain provides a pleasing background for the delightful Janet Scudder group and divides the rather large gallery into two smaller ones. The first room will be devoted entirely to the temporary exhibitions, changing every few weeks, while in the second will be shown the process cases and some of the objects of the permanent collection of the Children's Museum. In the Christmas exhibition of work done by the children in the Saturday morning classes of the Art Institute School are all sorts of productions suitable for the season. There is a Christmas tree with its trimmings and toys, all cut from paper by the juvenile class, aged eight to eleven years. These children have also modeled a Nativity group in clay, which is designed, painted, and arranged in accordance with their own ideas. The older classes exhibit Christmas cards and compositions and posters in water color, pen and ink, and pencil, with some wood cuts and etchings. The high school students in applied design have made a very interesting Santa Claus group with dolls of various nations dressed in costumes designed by members of the class.

In the Children's Museum, the Curator, Miss Mackenzie, is giving a series of illustrated talks for children on Saturday mornings at 9:20 o'clock. The hour is early in

order that children who attend classes in the Art Institute School at 10:00 o'clock may enjoy these half-hour talks as well. These lectures are repeated on Sunday afternoons at 3:00



GREEK METOPE, II CENTURY B.C. STYLE OF V. CENTURY

o'clock for all who wish to attend. The program for January is as follows:

January 8 at 9:20; January 9 at 3:00:

Child Portraiture in Painting

January 15 and 16: *Child Portraiture in Sculpture*

January 22 and 23: *Portraits of Famous People*

January 29 and 30:

Portraits Which Have Made People Famous

TWO SWEDISH ARTISTS

A WATER color painting by Carl Larsson and a bronze head by Christian Eriksson have been presented to the Art Institute through the generosity of Mr. Charles S. Peterson and a Swedish committee. Two of Sweden's well-known modern artists are thus given representation in the museum collections.

Larsson's "Lie-Abed's Sad Breakfast" is one of the studies of childhood for which he is justly popular in his native country and abroad. This versatile painter was born in Stockholm in 1853, and after struggling against poverty was able to save enough money to go to Paris to study. After living in France for some years and there marrying one of his own countrywomen, he returned to Sweden and made his home in Sundborn near Falun. He was commissioned to paint the walls of the National Museum and the ceilings of the Opera House and the Dramatic Theater in Stockholm, but his greater fame came through his series of charming water colors and paintings of domestic and fanciful subjects. Many of these were taken from his own family life, and his wife and children served frequently as his models. It is, in fact, his little daughter Lisbeth who is pictured in "Lie-Abed's Sad Breakfast."

"Head of a Lapp," by Christian Eriksson, is a work by one of Sweden's older living sculptors. Born in 1858 at Tasserna, he worked for his father, a cabinet-maker, at an early age, and later went to Stockholm where he began to study art. A thorough grounding in the crafts gave Eriksson mastery over decorative as well as naturalistic problems. His work is to be found in the museums and public buildings of Sweden, and a cast of his marble relief of Linné has long been in the Art Institute collections.



LIE-ABED'S SAD BREAKFAST. WATER COLOR BY CARL LARSSON. GIFT OF CHARLES S. PETERSON

NOTES

A PUBLIC LECTURE—L. Earle Rowe, director of the Rhode Island School of Design at Providence, R. I., will deliver a lecture on "Fakes and Forgeries," in Fullerton Hall on Wednesday, January 19, at 4 o'clock. The public is invited to attend. Mr. Rowe has been director of the School of Design since 1912. After studying at the American School of Classical Studies in Athens, he joined the staff of the Boston Museum of Fine Arts in 1907, and in 1912 went to Egypt for the museum. In his lecture he will expose various types of fakes and forgeries which are attempted or perpetrated in the name of art.

THE BERTHA E. JAKES COLLECTION OF CLIPPINGS is a recent gift from Mrs. Jaques to the Print Department. This collection comprises valuable data on contemporary etchers and print-makers, not available in books, and Mrs. Jaques intends to add to it from time to time.

RECENT GIFTS to the Art Institute include the bequest of \$44,000, unrestricted as to principal and income, from the late William P. Tuttle, whose name has been added to the museum's list of Benefactors. A bequest of \$10,000 for unrestricted use has been left to the Institute by Frederick Ives Carpenter. The A. A. Sprague Fund has been increased by the additional gift of \$5,000, bringing the total to \$50,000.

THE JOHN BARTON PAYNE FUND of \$18,000 is to be used for the decoration of buildings in the South Park system. The decoration will be selected by the Director and Trustees of the Art Institute and the Superintendent of the South Park system.

THE GOODMAN THEATER will present "Juno and the Paycock" as its next pro-

duction. A supplement concerning this play is included with this issue.

ALFRED E. HAMILL has been elected a Trustee of the Art Institute, to fill the vacancy caused by the death of Howard Van Doren Shaw.

JOHN H. WRENN has been made a Benefactor of the Art Institute.

MR. AND MRS. WILLIAM O. GOODMAN have given an additional fifty thousand dollars to the endowment fund of the Kenneth Sawyer Goodman Memorial Theater, thus increasing the fund to one hundred thousand dollars.

THE RESTAURANT, located on the ground floor, is open daily from 11 to 5, Sundays from 12 to 7:30, from October 1 to May 30. It is available to all members, students, and visitors in the building, and special teas, luncheons, and dinners may be arranged for.

ACCESSIONS AND LOANS

PAINTINGS AND SCULPTURE

Renganeschi's Saturday Night, painting by John Sloan. *Gift of Mrs. John E. Jenkins.*

Water color by Charles Conder; Bunch of Lavender, oil sketch by Augustus John. *Gifts of Mrs. Emily Crane Chadbourne.*

Lie-Abed's Sad Breakfast, water color by Carl Larsson; Mask of a Laplander, bronze by Christian Ericksson. *Gifts from Swedish Committee, trustees of Charles S. Peterson Fund.*

Marko Marulic, Croatian Poet, plaster, by Ivan Mestrovic. *Gift of the sculptor.*

ORIENTAL ART

Fragment of sixteenth century Persian brocade, page of Persian manuscript. *Gift of Hassan Khan Monif.*

Early Han bronze tripod vessel. *Gift of Miss Kate S. Buckingham.*

Scythian bronze plaque. *Gift of an anonymous donor.*

Scythian bronze plaque. *Purchased from the Stickney Fund.*

Gilt bronze Lama. *Gift of Guy H. Muchell.*

7 textiles, batiks and ikats from Dutch East Indies. *Gifts of Mrs. Charles H. Worcester.*

T'ang pottery figure of a woman. *Gift of Kellogg Patton.*

CHILDREN'S MUSEUM

34 children's books, 24 Rowlandson prints, 59 proofs of Kate Greenaway illustrations. *Lent by Mrs. Emma B. Hodge.*

15 illustrated books. *Lent by Marshall Field and Company.*

18 illustrated books. *Lent by Harry Sickels.*

2 books. *Lent by Mrs. E. T. Baroody.*

DECORATIVE ARTS

204 textiles, 97 pieces of furniture, 100 pieces of ceramics, glass, and pottery.

51 pieces of metal work, 2 Gothic reliefs, 4 wood candlesticks, 2 pieces of jewelry. *Gift of Mrs. Emily Crane Chadbourne.*

2 English chairs. *Gift of William J. Quigley.*

American print, "Blue Eagles." *Gift of Robert Allerton.*

American silver urn. *Purchased from the Stickney Fund.*

16 pewter objects. *Lent by Mrs. William O. Goodman.*

Tapestry valence, French; filet border. *Lent by Mrs. Harry H. Shearson.*



ENAMEL PLAQUE, BY JEAN PENICOU. FRENCH, EARLY XV CENTURY. PURCHASED

TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P. M.

JANUARY

- 4 Lecture: "The Prophecy of American Art: Second Version." (First lecture was delivered last season.) Alfonso Iannelli, Chicago sculptor and designer.
- 11 Lecture: "The Meaning of Modernism in Art." Oscar Brousse Jacobson, The University of Oklahoma.
- 18 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 19 4:00 P. M. Public Lecture: "Fakes and Forgeries." L. Earle Rowe, Director, Rhode Island School of Design.
- 25 Lecture: "Michelangelo and Millet." Walter Sargent, The University of Chicago.

FEBRUARY

- 1 Lecture: "Trees as Seen by the Artist." Henry Turner Bailey, Director, The Cleveland School of Art.
- 8 Lecture: "The Significance of the Rococo." Meyric R. Rogers, Fogg Art Museum, Harvard University.
- 15 Lecture: "The Spirit of Classical and Mediaeval Art." I. B. Stoughton Holbourn, Department of Fine Arts, Carleton College.
- 22 Holiday.

MARCH

- 22 Orchestral Concert: By the Little Symphony Ensemble, George Dasch, Conductor.
- 29 Lecture: "Movement in Art." Stephen Haweis, Author and Honorary Collaborator to the Smithsonian Institution for the Smithsonian-Chrysler Expedition to East Africa.

THE SCAMMON LECTURES

The Scammon Lectures for 1927, six lectures on the general topic, "Early Spanish Art," illustrated by the stereopticon, will be given by Prof. Joseph Pijoan, of Pomona College, formerly of the Superior School of Architecture in Barcelona, the Spanish School in Rome, and Commendator of the Royal Order of the Crown of Italy. The lectures will be given in Fullerton Hall at 2:30 P. M. on the dates and subjects listed below:

MARCH

- 1 "The Growth and Decay of the Paleolithic Art in Spain."
- 3 "The Artistic Display of a Roman Province—Provincia Hispania."
- 8 "The Crystallization of the Middle Ages in Art: Spanish Miniatures from the Sixth to the Eleventh Centuries."
- 10 "The Catalan School of the Fifteenth Century."
- 15 "Are We Mad—or Was El Greco Mad?"
- 17 "A Great Man in a Decaying Country—Goya."

SUNDAY CONCERTS AND LECTURES

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble under the direction of George Dasch. Admission 25 cents.

Lorado Taft has resumed his lectures on sculpture and will continue throughout the winter every Sunday at 5:30 P. M. Admission free.

LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 2:30 P. M.

NOTE: The January lectures in this course will be given under the direction of the Architects' Small House Service Bureau. Mr. Watson will resume his talks in February.

JANUARY

- 3—The Small Home and Its Setting (Cushing Smith, landscape architect)
- 10—The Plan and Design of the Home (Earl H. Reed, Jr., A.I.A.)
- 17—Financing the Small Home (Elmer A. Claar, Garden Shrub Planting, Cushing Smith)
- 24—Functions of the Small House Service Bureau (Maurice I. Slagg, national director, Architects Small House Service Bureau)
- Secondary Financing of the Small Home, II (Robert Beach, V.P., Republic Realty Mortgage Co.)

JANUARY

- 31—Architecture of Small Homes (Chester H. Walcott, A.I.A.); Creating Interiors for the Small Home (Marion Gheen, decorator)

FEBRUARY

- 7—Color Symbolism and Influence
- 14—Color Harmonies
- 21—Color Schemes for the Living Rooms
- 28—Color Schemes for the Bedrooms

MARCH

- 7—Wall and Floor Treatments
- 14—Rugs and Upholstery
- 21—Draperies and Window Treatments
- 28—Personality and the Home

B. GALLERY TOURS OF THE PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 AND 3:45 P. M.

JANUARY

The gallery tours will be suspended during Mr. Watson's absence from the city in January.

FEBRUARY

- 8—Helen Birch-Bartlett Memorial Collection
- 15—Recent Acquisitions
- 22—The Potter Palmer Collection

MARCH

- 1—Ceramics
- 8—Sculptures
- 15—Tapestries
- 22—Rugs
- 29—Period Rooms

C. SKETCH CLASSES FOR BEGINNERS, OPEN TO ALL MEMBERS

FRIDAYS, 10:30 A. M.

NOTE: The class will meet with Miss Ethel L. Coe of the School of the Art Institute on January 7, 14, 21, and 28, and February 4. Mr. Watson will resume instruction on February 11.

JANUARY

- 7—Action: The Human Figure and the Animal (Miss Coe)
- 14—The Landscape (Miss Coe)
- 21—Life in Landscape (Miss Coe)
- 28—The Charm of Black and White (Miss Coe)

MARCH

- 4—Design
- 11—Light and Shade
- 18—Tone
- 25—Architectural Sketching

FEBRUARY

- 4—The Charm of Color (Miss Coe)
- 11—Representation in Line

APRIL

- 1—Landscape Sketching

D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 AND 3:45 P. M.

The gallery tours will be suspended during Mr. Watson's absence from the city during January. They will be resumed in February.

E. THE ART OF TODAY

FRIDAYS, 2:30 P. M.

NOTE: Miss Ethel L. Coe will lecture on January 7, 14, 21, and 28, and February 4. Mr. Watson will resume his talks on February 11.

JANUARY

- 7—What Goes into a Picture (Miss Coe)
- 14—What to Look for in a Picture (Miss Coe)

JANUARY

- 21—How Artists Have Worked through the Ages (Miss Coe)
- 28—Nationality in Art (Miss Coe)

FEBRUARY

- 4—How the House Came to Be (Miss Coe)
- 11—The Art and Life of Europe: Spain
- 18—France
- 25—Italy

MARCH

- 4—Hungary
- 11—New Germany
- 18—Sweden
- 25—Norway

APRIL

- 1—England

F. A COURSE IN THE ENJOYMENT AND PRACTICE OF THE FINE ARTS FOR CHILDREN, AGES SIX TO SIXTEEN

SATURDAYS, 1:30 P. M.

NOTE: On January 8, 15, 22, and 29, and February 5, Miss Helen F. Mackenzie, Curator of the Children's Museum, will speak. Mr. Watson will resume his talks to children on February 12.

JANUARY

- 8—Stories of Some Italian Architects (Miss Mackenzie)
- 15—Stories of Some Italian Sculptors (Miss Mackenzie)
- 22—How the Italian Painters Illustrated the Bible Stories (Miss Mackenzie)
- 29—How the Dutch Painters Painted Scenes from Every-day Life (Miss Mackenzie)

FEBRUARY

- 5—The Artists Who Painted in the Forest of Fontainebleau (Miss Mackenzie)

FEBRUARY

- 12—Winter Pictures at the Art Institute
- 19—Snow Pictures and How to Make Them
- 26—Cartoons

MARCH

- 5—The Easter Card and How to Make It
- 12—Rainbows from the Dishpan
- 19—Java and Its Art of Batik
- 26—Flower Painting

APRIL

- 2—The Easter Story in Art

DEPARTMENT OF MUSEUM INSTRUCTION

COURSES in the Department of Museum Instruction are given for those who desire to increase their knowledge of art and develop powers of appreciation, as well as to enjoy some profitable hours. These classes may be entered at any time, and impose no entrance requirements.

THE ART OF FRANCE

MONDAYS AT 11:00 A. M., MISS PARKER

Architecture, painting, and sculpture, beginning with the eighteenth century and continuing to modern times.

THE ENJOYMENT OF ARCHITECTURE

MONDAYS AT 7:00 P. M., MISS UPTON

An evening course of twelve illustrated talks on the appreciation of architecture.

SKETCHING FOR NON-PROFESSIONALS

TUESDAYS, 10:30 A. M., MR. WATSON

Mrs. A. W. Burnham will instruct the class during January.

THE ART INSTITUTE COLLECTIONS

TUESDAYS, 11:00 A. M., MISS PARKER

A series of lectures on the collections, designed to promote a more intimate knowledge of objects in the museum. They are treated chronologically so that in this series the student is given an idea of the history of art.

THE ART CENTERS OF EUROPE

WEDNESDAYS, 11:00 A. M., MISS PARKER

Spain, England, and Italy will be studied in the coming quarter. This course is designed as preparation for a trip abroad.

PAINTING FOR NON-PROFESSIONALS

THURSDAYS, 9:00 A. M., MR. BUEHR

A class in painting in oil, designed for those with little or no training who "want to paint."

THE ART INSTITUTE COLLECTIONS

THURSDAYS, 7:00 P. M., MISS UPTON

A series of lectures on the permanent collections, planned for those who are employed during the day.

GREAT MASTERS OF PAINTING

FRIDAYS AT 11:00 A. M., MISS PARKER

The painters of Belgium, Holland, and England will be studied. Lectures are illustrated by slides and examples in the museum collections.

THE DEVELOPMENT OF SCULPTURE

THURSDAYS, 2:30 P. M., MISS MACKENZIE

This new course begins January 6. The lectures will be illustrated by slides and by examples in the permanent collections.

ENJOYMENT OF THE VISUAL ARTS

SECOND AND FOURTH SATURDAYS, 2:00 P. M., MISS UPTON

A series of lectures telling what to look for in ancient, medieval, and modern painting, sculpture and architecture.

EXHIBITIONS

December 9—January 25—Survey of Recent Accessions of the Print Department. *Galleries 12, 13, and 14.*

December 19—January 31—Christmas Exhibition of Work Done by Pupils in the Juvenile Classes of the Saturday School. *Children's Museum.*

December 21—January 24—(1) Paintings, Pastels, Dry-points, and Aquatints by Mary Cassatt. (2) Paintings by René Ménard. (3) Paintings by William Ritschel. (4) Paintings, Drawings, and Woodcarvings by Gjura Stojana. (5) Loan Exhibition of Modern Art under the Auspices of the Arts Club. (6) Loan Exhibition of Classical Art. *Galleries 251—216.*

January 10—Exhibition of Prints by Toshusai Sharaku from the Collection of Charles H. Chandler. *Gallery 18.*

January—Exhibition of Early American Glass under the Auspices of the Antiquarian Society.

February 3—March 8—Thirty-first Annual Exhibition by Artists of Chicago and Vicinity.

March 15—April 17—(1) Selected Group of Paintings from the Twenty-fifth International Exhibition at Carnegie Institute. (2) Sculpture by Paulanship.

April 28—May 30—Seventh International Water Color Exhibition.

NEW GOVERNING
LIFE MEMBER

Lessing Rosenthal

NEW GOVERNING MEMBERS

Miss Elizabeth D. McCormick
Mrs. John J. Mitchell

F. F. Norcross
Mrs. W. B. Storey

NEW LIFE MEMBERS, NOVEMBER, 1926

Mrs. William H. Alford
Miss Rebecca Sherman Ashley
John C. Augsburg
Frank Barbour
Bert M. Barnes
Mrs. A. B. Bastien
Edward Blake Blair
Mrs. William McCormick Blair
Miss Catherine A. Burke
Mrs. Laurie H. Burnaby
Mrs. Alfred G. Callham
Mrs. James M. Carnahan
Mrs. William Citron
Mrs. William E. Clow, Jr.
Fred Y. Coffin
Sydney T. Collins, Jr.
Mrs. Thomas L. Dagg
Mrs. Charles A. Danz
Mrs. Clarence E. DeButts
Mrs. Walter I. Deffenbaugh
Robert B. Dickinson
Isidor Doctor
Miss Theresa J. Donnelly
Harry L. Drake
Ning Eley
Mrs. Callistus S. Ennis
Godfrey J. Eyler
Dr. Adolph Faller
Robert W. Fernald

Mrs. Horace E. Fisk
Mrs. Orrington C. Foster
Mrs. Emmett G. Fulkerson
Mrs. Jacob Glos
Maurice H. Goldblatt
Edward T. Grigware
Miss Rae Hamburger
Mrs. Henry L. Hanley
Mrs. John Heck
Andrew Hummeland
Mrs. Robert W. Keeton
Mrs. Irving N. Klein
Miss Edith M. Kohlsaat
Mrs. Homer C. Lamons
George R. LaShelle
Butler Laughlin
D. W. Lewis
Herbert List
Mrs. Aaron W. Mandel
Samuel K. Markman
A. R. Maujer
Mrs. Robert Dean McFadon
Mrs. Hugh Mottschall
M. O. Nathan
Frank E. Nellis, Jr.
Mrs. Bertram G. Nelson
Mrs. Ira A. Newman
Mrs. Edward C. Nichols
Leonard Cullen Parnell, Jr.

Mrs. Frank Pope
William C. Presto
James F. Raleigh
David Roberts
Lawrence P. Romano
John W. Rossiter
Andrew C. Scherer
A. C. Seyfarth
Dr. Vesper Shaffer
John M. Shawhan
Mrs. Nels Shoen
Monroe A. Smith, Jr.
Miss Mary Stewart
Mrs. Katherine Stone
Miss H. G. Strain
Mrs. Oren E. Taft
Mrs. Frank S. Tenney
Walter N. Thurn
Mrs. Richard V. Trusdell
Mrs. Thomas O. Wallace
Eric M. Wallgren
L. S. Wamsley
Arthur Watts
Harold L. Wessel
S. T. Whately
Mrs. Harriet A. Wile
Mrs. Robert Conover Wilson
Mrs. Carl O. Young
James C. Younglove

CHANGES OF ADDRESS—Members are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

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